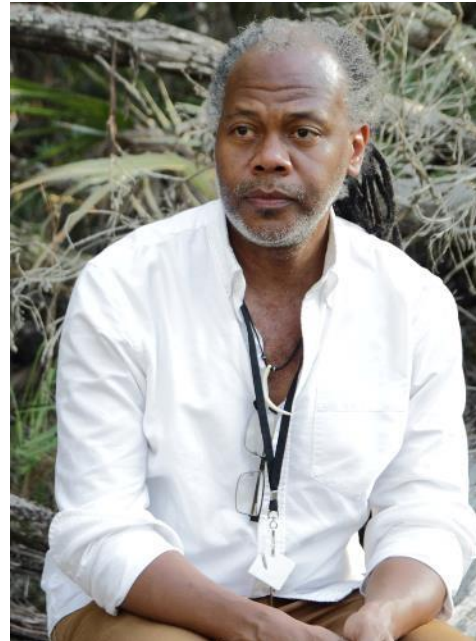


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FOR IMMEDIATE RELEASE: August 11, 2017  
[Press Room](#)



Images of Reggie Wilson/Fist and Heel Performance Group and choreographer Reggie Wilson are available for download from the Cal Performances [press room](#).

**CAL PERFORMANCES AT UC BERKELEY PRESENTS  
REGGIE WILSON/FIST AND HEEL PERFORMANCE GROUP  
IN THE CALIFORNIA PREMIERE OF *MOSES(ES)*  
SATURDAY–SUNDAY, SEPTEMBER 23–24**

Activities launch Cal Performances' 2017/18 *Joining Generations* programming strand, which follows the work of four generations of pioneering African-American choreographers

The UC Berkeley residency with Reggie Wilson/Fist and Heel Performance Group includes free related events including an artist talk, a public forum, and a special “community shout.”

**Berkeley, August 11, 2017** — Cal Performances at UC Berkeley kicks off the 2017/18 season of dance programming with the California premiere of Reggie Wilson’s *Moses(es)*, a vernacular retelling

of the biblical Moses story that draws on extensive research into the African diaspora and issues surrounding the migration of people and ideas. Wilson brings his ensemble to the Berkeley campus for an immersive residency that culminates in performances of the full-length work on Saturday September 23 at 8pm, and Sunday September 24 at 3pm, in Zellerbach Hall. The company's visit launches the 2017/18 Season's Berkeley RADICAL *Joining Generations* programming strand, which spotlights the work of four generations of trailblazing African-American choreographers whose creative output explicitly and intentionally address issues of history, race, and personal identity.

Considered together, the four engagements presented in *Joining Generations*—the Alvin Ailey American Dance Theater's annual residency featuring Ailey's iconic *Revelations*; Donald Byrd's Spectrum Dance Theater in *A Rap on Race*; Reggie Wilson's *Moses(es)*; and Camille A. Brown's *BLACK GIRL: Linguistic Play*—together help define an important cultural movement in the last half-century. Through the works presented here, each of these choreographers, born between 1931 and 1979, offers a unique perspective on the African-American experience, on race in America, and on issues of social justice. Ailey, Byrd, Wilson, and Brown have intentionally positioned their work in relationship to black vernacular dance and music, and they draw on this collective cultural knowledge as a shared point of reference and ideological compass. The *Joining Generations* strand invites audiences to experience the strikingly different ways these artists have chosen to engage with these topics and this historical frame, each pursuing unique paths of inquiry, and distilling that process of discovery into a distinctive vocabulary of movement and gesture.

“Taken as a group, these choreographers and milestone works that make up *Joining Generations* offer an extraordinary opportunity to explore—in a single season—the progression of an art form through an African-American lens, and across the work of multiple generations of pioneering artist-practitioner-thinkers,” says Cal Performances associate director, Rob Bailis. “In the United States, contemporary dance has provided some of our most profound cultural critiques and insights. Each of these works, by itself is a gem, but considered together, as steps in a chronological and aesthetic journey through a distinctly American landscape, they speak volumes. “

Inspired by Zora Neale Hurston's *Moses, Man of the Mountain*, Wilson's *Moses(es)* (2013) is choreographed for nine performers and set to live vocalizations drawn from the black vernacular. Wilson, who is a recipient of the Alpert Award, the Doris Duke Artist Award, and a Guggenheim

Fellowship, is known for structurally complex, layered works that synthesize elements of blues, slave, and spiritual movement traditions through a postmodern sensibility. In researching the work, he traveled to Israel, Egypt, Turkey, and Mali to consider the migration of African people throughout the world, and to investigate the idea of “leadership” by looking at the Moses story from different cultural and historical perspectives. In examining these competing stories of Moses over time and place (hence the plural Moses(es) in the work’s title), Wilson asks, “how did we get where we are now?”

Several related activities are planned in conjunction with the company’s campus residency. Wilson is joined by Brandi Wilkins Catanese, an associate professor in UC Berkeley’s departments of Theater, Dance, and Performance Studies and African-American Studies, for a public forum on the theme of *Joining Generations* on Thursday, September 21 at 3pm in the Geballe Room at Stephens Hall on the UC Berkeley campus. Also on September 21, Wilson discusses *Moses(es)* in the context of Zora Neale Hurston’s *Moses, Man of the Mountain* in a conversation at 6pm at The Musical Offering, 2430 Bancroft Way, Berkeley; admission is \$5, which includes one non-alcoholic drink. Tickets are available through the Ticket Office at Zellerbach Hall, at [\(510\) 642-9988](tel:5106429988), at [calperformances.org](http://calperformances.org), and at the door.

Wilson and members of the company also lead a special “community shout,” a participatory call-and-response vocal and movement workshop grounded in African-American cultural practices, on Friday, September 22, at 12pm in the Hearst Gymnasium (Room 230) on the UC Berkeley campus. The event is free and open to the public, with registration requested by visiting [calperformances.org/learn/calendar/2017-18](http://calperformances.org/learn/calendar/2017-18). Finally, Wilson will participate in a post-performance talk with Cal Performances associate director Rob Bailis following the Saturday, September 23 performance in Zellerbach Hall.

### **Ticket Information**

Tickets for *Reggie Wilson/Fist and Heel Performance Group* on Saturday September 23 at 8pm, and Sunday September 24 at 3pm in Zellerbach Hall range from \$30–\$68 (prices subject to change). Half-price tickets are available for UC Berkeley students. Tickets are available through the Ticket Office at Zellerbach Hall, at (510) 642-9988, at [calperformances.org](http://calperformances.org), and at the door. For more information about discounts, go to [calperformances.org/discounts](http://calperformances.org/discounts).

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**CALENDAR EDITORS, PLEASE NOTE:**

**CAL PERFORMANCES PRESENTS**

**Saturday, September 23, 8pm**

**Sunday, September 24, 3pm**

**Zellerbach Hall**

Bancroft Way at Dana St.

UC Berkeley campus

***Dance Residency***

**Reggie Wilson/*Fist and Heel Performance Group***

***Moses(es)***

**Program:** Award-winning choreographer Reggie Wilson's full-length *Moses(es)* is inspired by Zora Neale Hurston's retelling of the biblical Moses story. Wilson draws on his own experiences traveling to Israel, Egypt, Turkey, and Mali to consider the migration of African people and ideas throughout the world with extensive research into black culture, movement, and spiritual traditions.

**Berkeley RADICAL:** This performance is part of Cal Performances' Berkeley RADICAL *Joining Generations* strand, which explores the work of four generations of African-American choreographers who have expanded the boundaries of contemporary dance. Each speaks profoundly, deliberately, and uniquely to issues of personal identity. More information at [calperformances.org/berkeley-radical-joining-generations](http://calperformances.org/berkeley-radical-joining-generations).

**Tickets:** \$30–\$68 (prices subject to change).

**Residency Activities**

**Public Forum**

**Geballe Room, Stephens Hall**

**Thursday, September 21, 3pm**

*Joining Generations* discussion with choreographer Reggie Wilson and Prof. Brandi Wilkins Catanese (Depts. of Theater, Dance, and Performance Studies and African-American Studies). Free and open to the public.

**A Conversation with Reggie Wilson**

**The Musical Offering**

**2430 Bancroft, Berkeley**

**Thursday, September 21, 6pm**

Choreographer Reggie Wilson discusses his full-length *Moses(es)*, and how it was inspired by Zora Neale Hurston's *Moses, Man of the Mountain*.

**Tickets:** \$5 (includes one free non-alcoholic drink); tickets available in advance (recommended) or at the door.

**Community Shout**

**Hearst Gymnasium, Room 230**

**Friday, September 22, 12pm**

Reggie Wilson and members of the company lead a call-and-response vocal and movement workshop. Free and open to the public. Pre-registration requested at <http://calperformances.org/learn/calendar/2017-18/>

**Post-performance Talk**

**Zellerbach Hall**

**Saturday, September 23**

With Reggie Wilson and Cal Performances associate director Rob Bailis. Free to all ticket holders.